

# LINKIN PARK

[HYBRID THEORY]

HEY  
NCE!



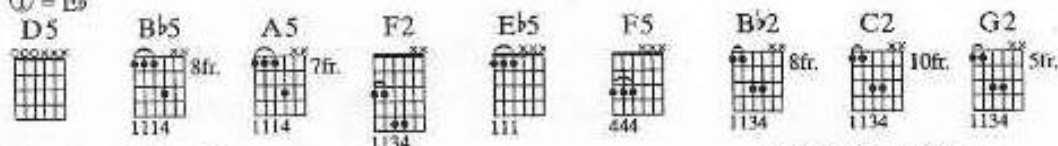
HAL•LEONARD®

# PAPERCUT

Drop D tuning tuning down one 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

By LINKIN PARK



Moderate rock ♩ = 75

Intro:

N.C. (Dm)

Play 4 times w/Riff A (Gtr. 1) 8 times

Rhy. Fig. 1

w/Drum loop  
2 & reverb

Gtr. 1

Riff A

\*Gtr. 2

(w/dist.)

\*Doubled.

1,2,3.

4.

end Rhy. Fig. 1

Rhy. Fill 1

E $\flat$ 5

F5

Verse:

Substitute w/Riff C (Gtr. 2) 3 times, Verse 2

Gtr. 1 tacet

D5

D5/B $\flat$

D5/A

D5/E $\flat$

D5/T

\*Sung on Verse 2 only; Verse 1 rap.

Papercut - 7 - 1  
PGM0104

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w/Riff B (Gtr. 2) 2 times

Dsus

Dsus/B $\flat$ 

Dsus/A

Dsus/E $\flat$ 

Dsus/F

Why am I so up-tight to-day?  
You've got a face on the in-side, too;

Par-a-noi-a's all I got left,  
your par-a-noi-a's prob-bly worse.

D5

D5/B $\flat$ 

D5/A

D5/E $\flat$ 

D5/F

I don't know what stressed me first  
I don't know what set me off first but or how the pres-sure was fed  
I know what the mat-ter is I can't add up to what you can. But ev-'ry-bod-y but  
ev-'ry-bod-y

Dsus

Dsus/B $\flat$ 

Dsus/A

Dsus/E $\flat$ 

Dsus/F

I know just what it feels like to have a voice in the back of my head.  
acts like the fact of the mat-ter is I can't add up to what you can. But ev-'ry-bod-y Like a  
has a

Riff C

end Riff C

P.M.

w/Riff B (Gtr. 2)

D5

D5/B $\flat$ 

D5/A

D5/E $\flat$ 

D5/F

face that I hold in-side, face that a-wakes when I close my eyes,  
face that they hold in-side, face that a-wakes when I close my eyes,  
face that -'ll that watch-

w/Riff C (Gtr. 2)

Dsus

Dsus/B $\flat$ 

Dsus/A

Dsus/E $\flat$ 

Dsus/F

watch ev-'ry time I lie, face that laughs ev-'ry time I fall (and watch-es  
es ev-'ry time they lie, face that laughs ev-'ry time they fall (and watch-es

w/Riff B (Gtr. 2) Verse 1

w/Riff C (Gtr. 2) Verse 2

D5

D5/B $\flat$ 

D5/A

ev-'ry-thing) so I know that when it's time to sink or swim, that the  
ev-'ry-thing) so you know that when it's time to sink or swim, that the

w/Riff B (Gtr. 2)

Dsus

Dsus/B $\flat$ 

Dsus/A

N.C.

face in-side is hear-ing me, right be-neath my ss-kin,  
face in-side is watch-in' you, too, right in-side your ss-kin.  
It's like I'

## Chorus 1:

w/Riff A (Gtr. 1) 8 times

w/Rhy. Fig. 1 (Gtr. 2) 3 1/2 times on 1st Chorus, 4 times on 2nd Chorus

D5 Bb5 A5 F2 D5 Bb5 A5 F2

par - a - noid look - in' o - ver my back;\_ it's like a whirl - wind in -

D5 Bb5 A5 F2

side of my head.\_ It's like I can't stop what I'm hear - ing with - in;\_ it's like the

1. w/Rhy. Fill 1 (Gtr. 2) 2.

D5 Bb5 A5 F2 Eb5 F5

face in - side\_ is right be - neath my\_ skin.\_ be - neath the skin. It's like I'm

w/Riff A (Gtr. 1) 8 times  
w/Rhy. Fig. 1 (Gtr. 2) 3 1/2 times

D5 Bb5 A5 F2 D5 Bb5 A5 F2

par - a - noid look - in' o - ver my back;\_ it's like a whirl - wind in -

D5 Bb5 A5 F2

side of my head.\_ It's like I can't stop what I'm hear - ing with - in;\_ it's like the

D5 Bb5 A5 F2 w/Rhy. Fill 1 (Gtr. 2) Eb5 F5

face in - side\_ is right be - neath\_ my\_ skin.\_

## Bridge:

w/Riff A (Gtr. 1) 8 times

N.C. (Dm)

(Whispered:) The face in - side is right be - neath your skin. The face in - side is

## Gtr. 2

P.M. ----- P.M. -----

TAB

0 0 0 1 1 3 0 0 0



right be-neath your skin. The face in-side is right be-neath your skin.

P.M. -----

T  
A  
B

1 1 3 0 0 0 1 1 3

D5

Gtr. 1

P.M. *cresc.* P.M. *cresc.*

The

\* P.M. *cresc.*

TAB

\*Gradually lighten up on palm mute.

Chorus 2:  
Bb2

Gtr. 2

C2

G2

sun

Riff D

Gtr. 1

hold -----

hold -----

goes

TAB

12 10 12 10 13 10 13 10 12 10 12 10 13 10 13 10

down. \_\_\_\_\_

hold -----

TAB

10 10 12 10 13 10 12 10 10 10 12 10 13 10 12 10

w/Riff D (Gtr. 1) 3 times  
Gtr. 2 cont. rhy. fig. simile

C2 G2

I feel the night be - tray me. The

Bb2 C2 G2

sun goes down.

Bb2 C2 G2

It's like I'm

I feel the night be - tray me. The

Outro Chorus:  
w/Riff D (Gtr. 1) 5 times  
Bb2  
Resume chorus fig. simile

C2 G2

par-a-noid look-in' o-ver my back; it's like a whirl-wind in - side of my head. It's like I'

Bb2 C2 G2

can't stop what I'm hear-ing with - in; it's like the face in - side is right

I feel the night be - tray

Bb2 C2 G2

be-neath the skin. It's like I'm par - a - noid look-in' o - ver my back; it's like a

me. The sun.

whirl - wind in - side of my head. It's like I

Bb2 C2

Gtr. 2

can't stop what I'm hear - ing with - in. It's like I

B♭2

*Cont. rhy. simile*

C2

B♭2

can't stop what I'm hear-ing with-in. It's like I  
feel the night be-tray me.

C2

G2

can't stop what I'm hear-ing with-in. It's like the face in-side is right  
Ah.

E♭5

F5

D5

N.C.

Gtr. 2

P.M. -----

be-neath my skin.

Gtr. 1

harm.

T  
A  
B

12

# ONE STEP CLOSER

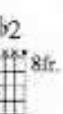
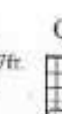
By LINKIN PARK

Drop D tuning down one 1/2 step:

6 = D $\flat$  3 = G $\flat$

5 = A $\flat$  2 = B $\flat$

4 = D $\flat$  1 = E $\flat$



Moderate rock  $\text{♩} = 95$

Intro:

Gtr. 1 N.C. (Dm)  
(w/dist.) Riff A

Play 4 times

D5

B $\flat$ 5 A5

Play 4 times

Rhy. Fig. 1  
Gtrs. 1 & 2 (w/dist.)

harm. f

0 5 7 7 8 7 0 3

0 0 0 0 7 8 7 5

0 0 0 0 7 8 7 3

Verse:

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 8 times

D5

B $\flat$ 5 A5

D5

B $\flat$ 5 A5

D5

B $\flat$ 5 A5

1. I can - not take this an - y - more.  
break. 2. I find the an - swers aren't so clear.

Say - ing ev - 'ry - thing I've said be -  
Wish I could find a way to dis - ap -

\*Sung on Verse 2 only.

D5 B $\flat$ 5 A5 D5 B $\flat$ 5 A5 D5 B $\flat$ 5 A5

fore. All these words, they make no sense; I find bliss in ig - no - rance. The  
pear. All these thoughts, they make no sense; I find bliss in ig - no - rance.

D5 B $\flat$ 5 A5 D5 B $\flat$ 5 A5 G5

Gtr. 1 PM. PM.

less I hear, the less you say; you'll find that out an - y - way.  
Noth - ing seems to go a - way; o - ver and o - ver a - gain. } Just like be -

Fill 1

Gtr. 2

fdbk.

T  
A  
B

\*Volume swell.

One Step Closer - 4 - 1  
PGM0104

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## Chorus:

w/Fill 2 (Gtr. 2) Verse 2 D5 D5type2 C5 A5 Bb2 G5 A5 Eb2  
Gtrs. 1 & 2 Rhy. Fig. 2 end Rhy. Fig. 2

fore... Ev-'ry-thing you say to me...  
 Takes me one step clos-er to the edge and I'm a-bout to

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2)

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit-tle room to breathe...  
 break. 'Cause I'm one step clos-er to the edge I'm a-bout to

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2) 2 times

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Ev-'ry-thing you say to me...  
 break. Takes me one step clos-er to the edge and I'm a-bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Gtrs. 1 &amp; 2

I need a lit-tle room to breathe...  
 break. 'Cause I'm one step clos-er to the edge and I'm a-bout to

## Fill 2

Gtr. 2

harm. ....

TAB

3 2.5 2.5 2.5

\*Harmonics are located approx.  
 halfway between 2nd & 3rd frets.

**Breakdown:**

w/Riff A (Gtr. 1) 4 times

N.C. (Dm)

Gtr. 2 tacet

break. \*(Break, Break, Break, Break, Break, Break.)

\*Echo repeats.

**Bridge:**

Eb5 D5

F5 Eb5 D5 Ab5 D5 F5

Gtrs. 1 &amp; 2

Shut up when I'm talk-in' to you. 1. Shut up. 2. Shut up.

Shut up, Shut up.

Shut up when I'm talk-in' to you... Shut up... I'm a-bout to

**Outro Chorus:**

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2) 4 times

D5 type 2

C5

A5

Bb2

G5

A5

Eb2

break, Ev-'ry-thing you say to me... Takes me one step clos-er to the edge and I'm a-bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit - tle room to breathe...

break. 'Cause I'm one step clos - er to the edge; I'm a bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

Ev - 'ry - thing you say to me...

break. Takes me one step clos - er to the edge and I'm a - bout to

D5 D5type2 C5 A5 Bb2 G5 A5 Eb2

I need a lit - tle room to breathe...

break. 'Cause I'm one step clos - er to the edge; and I'm a - bout to

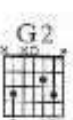
Gtrs. 1 & 2

Break

break.

## WITH YOU

By LINKIN PARK  
and THE DUST BROTHERS



Moderate rock  $\downarrow = 99$

## Intro:

\*N.C. (E5)

w/Synth. loops

7-String, Gtr. (w/heavy dist.)

B5 C5 B5

Rhy. Fig. 1

Sub

\*Implied tonality

<sup>4</sup>Implied tonality.

1. I woke up in a

end Rhy. Fig. 1

Rhy. Fig. 2

PM. harm.

TAB

*Verse:*

Em7

Bm

dream to - day, — to the cold of the stat-ic and put my cold feet on the floor. For-got all a - bout  
hit me back... we fall to the floor; the rest of the day — stands — still. — Fine line be-tween

7-String Gtr. (clean tone w/chorus & reverb)

*mp* hold throughout  
harm.

TAB

5 7 12 7

With You - 4 - 1  
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G

D

Bm

yes-ter-day, re-mem-ber-ing I'm pre-tend-in' to be where I'm not an-y-more. A lit-tle taste of hy-  
this and that; when things go wrong I pre-tend that the past is-n't real. I'm trapped in this

harm.

TAB 12 12 12 7 7

Em7

Bm

poc-ri-sy, and I'm left in the wake of the mis-take, slow to re-act. E-ven though you're so  
mem-o-ry and I'm left in the wake of the mis-take, slow to re-act So e-ven though you're

harm.

TAB 5 7 7 12 7

G

D

D/C

close to me, you're still so dis-tant and I can't bring you back. } It's true  
close to me, you're still so dis-tant and I can't bring you back. }

harm.

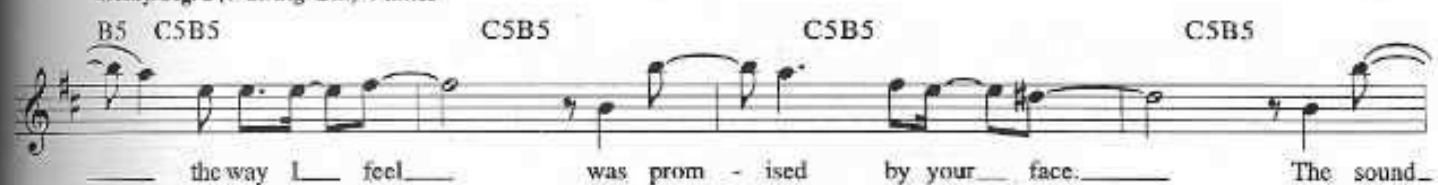
TAB 12 12 12 7 7



## Chorus:


w/Rhy. Fig. 1 (7-String Gtr.) 4 times

B5 C5B5 C5B5 C5B5 C5B5



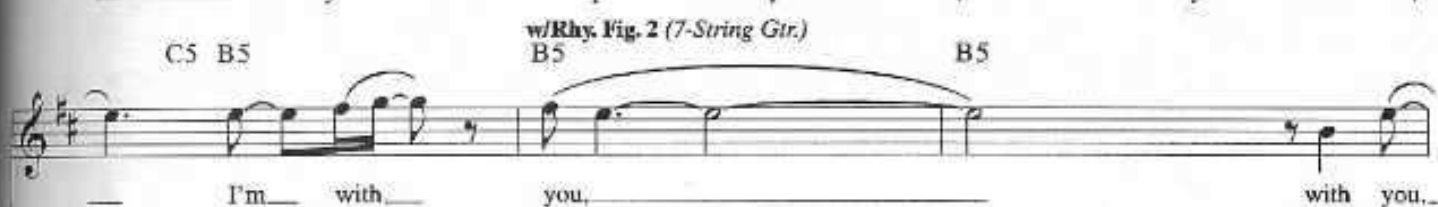
the way I feel was prom - ised by your face. The sound

C5 B5 C5 B5 C5 B5



of your voice paint - ed on my mem - o - ries; e - ven if you're not with me,

C5 B5 w/Rhy. Fig. 2 (7-String Gtr.) B5 B5



I'm with you, with you,



You, now I see, keep - in' ev - 'ry - thing in - side.

G2 1 D 2 D



1. I hit you and you With



You, now I see, e - ven when I close my eyes. e - ven when I close my eyes.

w/Rhy. Fig. 2 (7-String Gtr.)

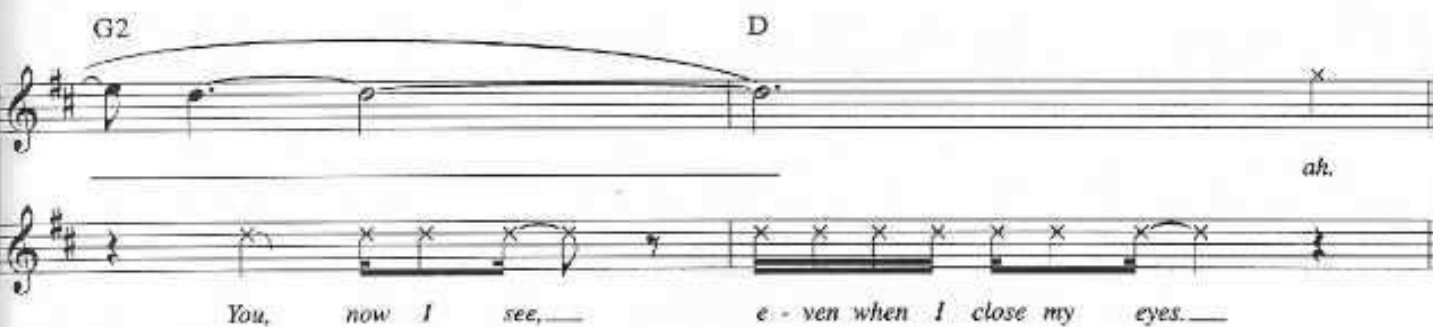
E5 B5type2



you, with you,

You, now I see, keep - in' ev - 'ry - thing in - side.

G2 D



ah,

You, now I see, e - ven when I close my eyes.

**Breakdown:**N.C. (E5)  
w/Synth. loops

w/Record scratching effects

4

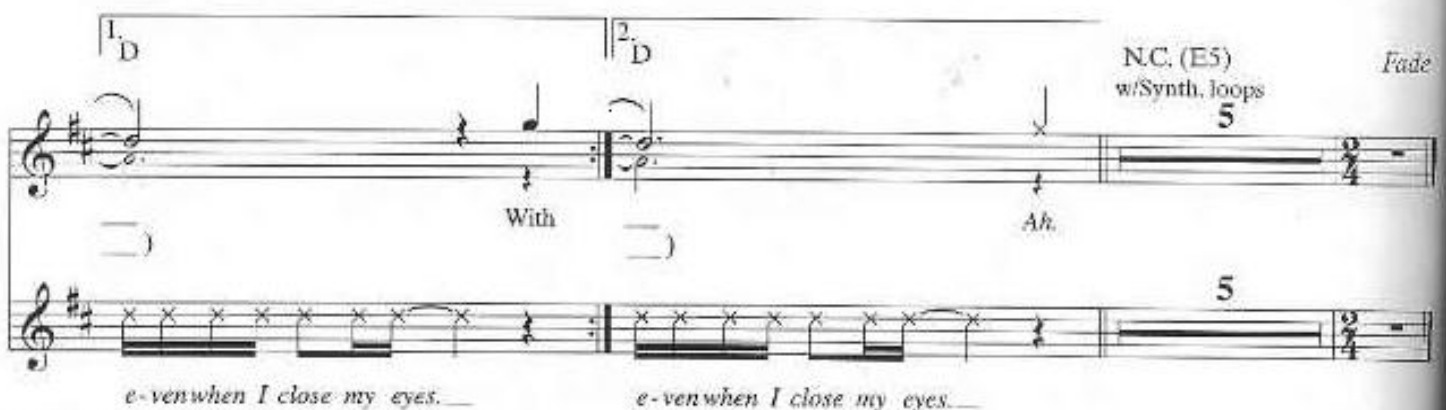
**Bridge:**w/Rhy. Fig. 2 (7-String Gtr.) 2 times  
E5

B5 type2

**Chorus:**w/Rhy. Fig. 2 (7-String Gtr.) 2 times  
E5

B5

G2



# POINTS OF AUTHORITY

By LINKIN PARK

Drop D tuning down one 1/2 step:

- ⑥ = D $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

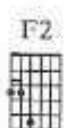
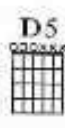
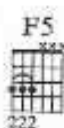
Moderate rock  $\text{♩} = 105$

Intro:

Synth.

(arr. for gtr.)

Riff A



fingerstyle w/phase shifter & reverb  
 hold  
 mf

end Riff A

w/Riff A (Synth.) 4 times

E5 F5  
 Rhy. Fig. 1

D5 E5

F5 D5 E5

F5

E5

F5D5

F5

end Rhy. Fig. 1

Gtr. 1 (w/dist.)  
 f PM, -----

For-feit the game be-fore some-bod-y else takes you out of the frame and puts your name to shame. Coy-

E5 F5 D5E5 F5 D5 E5 F5 N.C.  
 PM, ----- PM, -----

er up your face, you can't run the race. The pace is too fast, you just won't last.

§ Verse:

w/Rhy. Fig. 1 (Gtr. 1) Verses 1 & 2

w/Rhy. Fig. 1 (Gtrs. 1 & 2) Verse 3

w/Rhy. Fig. 1  
 (Gtrs. 1 & 2\*)  
 2 times

Synth. tacet

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5D5 F5

4

\*Gtr. 2 (w/dist.)  
 doubles Gtr. 1

throughout, except  
 where indicated. (3.)

1. You love the way I look at you  
 2. You love the things I say I'll do;  
 for-feit the game be-fore some-bod-y else takes you out of the frame and puts your name to shame. Coy-

\*\*Sung on Verse 3 only.

†Verse 3 is rapped in the same manner as the Intro.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5D5 F5

while tak-ing plea-sure in the aw-ful things you put me through  
 the way I'll hurt my-self a-gain just to get back at you.  
 er up your face, you can't run the race. The pace is too fast, you just won't last.

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5

You take a way, if I give in,  
 You take a way, when I give in,  
 For - feit the game be - fore some-bod-y else takes you out of the frame and puts your name to shame. Cov-

Substitute w/Rhy. Fig. 1 (Gtrs. 1 & 2) Verse 3

E5 F5 D5 E5 F5 D5 E5 F5 E5 D5 F5

Gtrs. 2 & 3

my life; my pride is bro - ken.  
 my life; my pride is bro - ken.  
 er up your face, you can't run the race. The pace is too fast, you just won't last.

Chorus:

w/Riff A (Synth.) 4 times

E5 Rhy. Fig. 2

F2

end Rhy. Fig. 2

You live what you've learned.

You'd like to think you're nev - er wrong.

\*Sung 1st & 2nd times only.

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

E5

F2

You live what you've learned.

You have to act like you're some - one.

E5

F2

To Coda

You live what you've learned.

You want some - one to hurt like you.

D.S.  al Coda

E5

F2

F5

D5

F5

Gtrs.  
2 & 3

You live what you've  
\*3, Yo, yo,

You wan - na share what you've been through.

\*Sung 2nd time only.

Synth. tacet

E5

F5

D5

E5

F5

D5

E5

F5

E5

F5

D5

F5

F5

D5

F5

F5

D5

F5



learned. \* (Learned. Learned. Learned.)

\*Echo repeats.

Coda

E5

Gtrs. 1 &amp; 2

F2

F5

D5

F5



You live what you've learned.

You wan - na share what you've been through.

w/Riff A (Synth.) 4 times

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2) 3 times

E5

F2



(For - feit the game.) You live what you've learned.

You'd like to think you're nev - er - wrong.

E5

F2



(For - feit the game.) You live what you've learned.

You have to act like you're some - one.



E5 F2

(For - felt the game.) You live what you've learned.

You want some-one to hurt like you.

E5 Gtrs. 2 & 3 F2 F5 D5 F5

You live what you've

You wan - na share what you've been through.

\*Outro:  
Synth. tacet

1. 2. 3.

\*\*Gtrs. 1 & 2

E5 F5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5 E5 F5 E5 D5 F5

PM. PM. PM. PM. PM.

learned. †(Learned. Learned. Learned.)

(Sing 1st time only.)

\*This section, as heard on the recording, was edited using Pro Tools.®

Therefore, the transcription has been arranged so as to emulate the effect on the recording as closely as possible.

\*\*Doubled by ad lib. "scat"-style vocal.

†Echo repeats.

F5 E5 D5 E5 F5 D5 E5 F5 E5 F5 D5 F5 E5

PM. PM. PM. PM.

††Vol. swell.

# CRAWLING

By LINKIN PARK

Drop D tuning down one 1/2 step:

③ = D $\flat$  ③ = G $\flat$ ② = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = E $\flat$ 

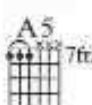
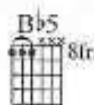
Moderate rock ♩ = 105

Intro:

Synth.

D5

Gtr. 1 (clean-tone w/chorus, reverb, &amp; delay)



Riff A

end Riff A

8<sup>va</sup>

*mf*

T  
A  
B

20 17 15 18 17 10 19

B $\flat$  maj9 C $\sharp$ (11) Riff B D5

20 17 15 18 17 10 19 20 17 15 18 17 10 19 20 17

T  
A  
B

Chorus:

Gtr. 1 tacet

D5

Rhy. Fig. 1

B $\flat$ 5

F5

Rhy. Fill 1

8<sup>va</sup>

end Riff B Crawl - ing in my skin, these wounds they will not

T  
A  
B

15 18 17 10

Gtr. 3 (w/dist.)

Rhy. Fig. 1A

*f*

T  
A  
B

10 10 10 x 10 10 11 5 (5) 10 9 9 (3) 8

\*Volume swell.

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C5 A5 D5 Bb5 F5 To Coda

end Rhy. Fig. 1

he - al Fear is how I fall, con - fus - ing what is

end Rhy. Fig. 1A

T	9	12	11	5	(5)	10
A						
B	7	10	9	3	(3)	8

1. Gtrs. 2 & 3 tacet C5 A5 D7(♭) B♭

re - al

T	10	20	17	15	16	17	18	19
A								
B	8							

F w/Rhy. Fill 1 (Gtr. 2) To Next Strain (To Verse:) 2. C5 A5

re - al

Gtr. 1 Gtr. 3

T	20	17	15	18	17	18	9	12	19
A									
B							7	10	

Verse:  
all Gtrs. tacet  
N.C. D5

Bbmaj7

F



1. There's some-thing in-side me that pulls be-neath the sur-face,  
2. Dis-com-fort end-less-ly has pulled it-self up-on me,

con-sum-ing,  
dis-tract-ing,  
(Whispered:) Dis-

C(11)

A5

D5

Bbmaj7



con-fus-ing This lack of self con-trol I fear is nev-er end-ing,  
re-act-ing A-gainst my will I stand be-side my own re-flec-tion.  
tract-ing.

(Whispered:) My own re-

Pre-chorus:

w/Fill 1 (Synth.) 8 times

Bbmaj7



con-trol-ling I can't seem } to find my-self a-gain;  
It's haunt-ing how I can't seem }  
flec-tion, it's haunt-ing.

Dsus/C

D5



my walls are clos-ing in.

With-out a sense of con-fi-dence I'm

F6

Bbmaj7

Dsus/C



con-vinced that there's just too much pres-sure to take.

I've felt this way be-fore, so in-se-

D5

1. w/Rhy. Fill 1 (Gtr. 2)  
w/Rhy. Fill 2 (Gtr. 3)  
Fmaj13

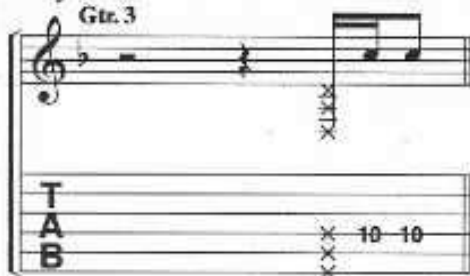
2. w/Fill 1 (Synth.) D.S. al Coda  
w/Rhy. Fill 3 (Gtr. 3)  
Fmaj13



cure

Fill 1

Synth. (arr. for gtr.)

Rhy. Fill 2  
Gtr. 3Rhy. Fill 3  
Gtr. 3

Coda

Gtr. 2

C5

A5

w/Rhy. Fig. 1 (Gtr. 2) 2 times  
D5

Bb5

re - al. \_\_\_\_\_ Crawl - ing in my skin, \_\_\_\_\_ these

Gtr. 3

T	9	12	11	12	(12)
A					
B	7	10	9	10	(10)

wounds, they will not he - al. \_\_\_\_\_ Fear is how I

F5 C5 A5 D5

w/Rhy. Fig. 1A (Gtr. 3)

T	10	9	12
A			
B	8	7	10

fall, \_\_\_\_\_ con - fus - ing, \_\_\_\_\_ con - fus - ing what is

Bb5 F5 C5 A5

w/Fill 2 (Gtr. 1)

Fill 2

Gtr. 1

8va

T	
A	
B	19



**Outro Chorus:**

w/Riff A (Gtr. 1) 3 times

w/Rhy. Fig. 1 (Gtr. 2)

w/Rhy. Fig. 1A (Gtr. 3)

D5

Bb5

F5

real. \_\_\_\_\_ Con -

There's some-thing in - side me that pulls be-neath the sur - face, con - sum - ing. \_\_\_\_\_

w/Rhy. Fig. 1 (Gtr. 2) 1st 3 bars only  
w/Rhy. Fig. 1A (Gtr. 3) 1st 3 bars only

C5

A5

D5

Bb5

fus - ing\_ what is real. \_\_\_\_\_

This lack\_ of self con - trol I fear is nev - er end - ing.

w/Riff B (Gtr. 1)

F5

C5

Gtr. 1 tacet

A5

Gtr. 2

Con - fus - ing what is real.

con - tol - ling. \_\_\_\_\_

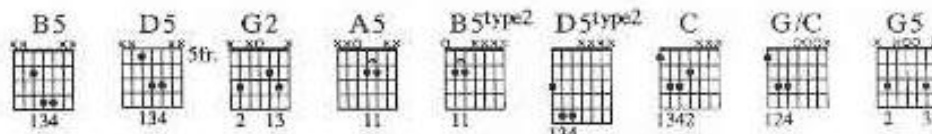
Gtr. 3

T										
A	9	9	9	9	9	9	9	9	9	12
B	7	7	7	7	7	7	7	7	7	10

\*w/sound effects  
(approx. 7 secs.).

# RUNAWAY

By LINKIN PARK and MARK WAKEFIELD



Moderate rock  $\text{♩} = 109$

Intro:

7-String Gtr. (w/heavy dist.)  
Synth. 4 *mf*

B5 D5 \*open G2 A5 B5 D5 open

\*Random open strings.

G2 A5 B5type2 D5type2 open G2 A5 open

*f*

B5type2 D5type2 open G2 A5 B(2) G(2)

7-String Gtr. tacet

Verse:

B(2) G(2)

1. Graf - fi - ti dec - o - ra - tions un - der a sky\_ of dust,  
2. Pa - per bags and an - gry voic - es un - der a sky\_ of dust,

B(2) G(2)

a con - stant wave\_ of ten - sion on top of bro - ken trust\_  
an - oth - er wave\_ of ten - sion has more than filled\_ me up\_

B(2) G(2)

The les - sons that\_ you taught\_ me, I learned were nev - er true\_  
All my talk of tak - ing ac - tion, these words were nev - er true\_ }

E(2) G(2) E(2)

Now I find my-self in ques - tion, They point the fin - ger at me a - gain, Guilt-y by as-so - ci - a - tion.

## Chorus:

B5type2

D5type2

open G2

A5

open

G(2)

You point the fin - ger at me a - gain, I wan-na run a - way, nev-er say good - bye.

B5type2

D5type2

G2

A5

B5type2

D5type2

Cont. thy simile

I wan-na know the truth, in-stead of won - d'ring why, I wan-na know the an -

G2

A5

B5type2

D5type2

open

G2

A5

swers, no more lies, I wan-na shut the door and o - pen up my mind.

2.

G2

A5

and o - pen up my mind.

## Bridge:

1. I'm gon - na run a - way and nev - er say good - bye.  
2. I'm gon - na run a - way and nev - er won - der why.

7-String Gtr. B5type2 C B5type2 G/C B5type2 C B5type2 G/C

Rhy. Fig. 1

Gon-na run a-way, gon-na run a-way.

w/Rhy. Fig. 1 (7-String Gtr.) 3 times Play 3 times

B5type2 C B5type2 G/C

I'm gon-na run a-way and o-pen up my mind, Gon-na run a-way, gon-na run a-way.

Chorus:

B5type2 C B5type2 B5 D5 open G2 A5 B5

mind. Gon-na run a-way, gon-na run a-way. I wan-na run a-way, nev-er say good-bye.

Cont. rhy. simile

D5 G2 A5 B5 D5

I wan-na know the truth, in-stead of won-d'ring why, I wan-na know the an-

G2 A5 B5 D5 G5 A5 open

- swers, no more lies. I wan-na shut the door and o-pen up my mind.

Outro Chorus:

B5type2 D5type2 open 1.2.3. A5 open 4. G2 B5type2

I wan-na run a-way. And o-pen up my mind. And o-pen up my mind.

# BY MYSELF

By LINKIN PARK

Drop D tuning down one 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$ ⑤ = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = E $\flat$ Moderate rock  $\text{♩} = 103$ 

Intro:



Eb5

A5

Eb5

Play 3 times

A5

Eb5

1. What do I

Gtr. 1 (w/dist.)

Rhy. Fig. 1

*f* P.M.

*f* P.M.

*f* P.M.

*f* P.M.

*f* P.M.

TAB

Verses 1 &amp; 2:

Gtr. 1 tacet

Am

D6(♭)/A

do to ig-nore them be-hind me? Do I fol-low my in-stincts blind-ly? Do I

turn my back— I'm de-fense-less, and to go blind-ly seems sense-less. If I

\*\*Synth. (arr. for gtr.)

Rhy. Fig. 2

fingerstyle w/chorus & reverb

*p* *mf* *p* *mf*

TAB

\*\*Synth. strings on the recording can be emulated by gtr. using volume swells (as indicated).

F6

Am/E

D6(♭)/A

hide my pride— from these bad dreams and give in to sad thoughts that are mad-'ning? Do I

hide my pride and let it all go on then they'll take from me till ev-'ry-thing is gone. If I

end Rhy. Fig. 2

Cont. volume swell simile

TAB



w/Rhy. Fig. 2 (Synth.)  
Am

D6(♭)/A

sit here\_ and try to stand it? Or do I try to catch them red-hand-ed? Do I  
let them go, I'll be out-done; but if I try to catch them, I'll be out-run. If I'm

F6

1.  
w/Rhy. Fill 1 (Gtr. 1)  
Am/E

D6(♭)/A

trust some and get fooled by pho-ni-ness, or do I trust no-bod-y and live in lone-li-ness? Be-cause I  
killed by the ques-tions like a can - cer, then I'll be

w/Rhy. Fig. 2 (Synth.)  
Am

D6(♭)/A

can't hold on when I'm stretched so thin; I make the right moves but I'm lost with-in. I

F6

w/Rhy. Fill 1 (Gtr. 1)  
Am/E

D6(♭)/A

To Next Strain  
(To Pre-chorus:)

put on my dai-ly fa-cade but then I just end up get-tin' hurt a-gain by my

Pre-chorus:

2.  
w/Rhy. Fig. 1 (Gtr. 1) 4 times  
Gtr. 2 tacet  
Am/E

D6(♭)/A

A5

E♭5

A5

E♭5

bu-ried in the si-lence of the an-swer, by my-self. My-self, but in my mind I find... I ask why, I can't re-ly on my-

A5

E♭5

A5

E♭5

self. My-self, I ask why, but in my mind I find... I can't re-ly on my-

Rhy. Fill 1  
Gtr. 1

PM



Verse 3:  
w/Rhy. Fig. 2 (Synth.) 2 times  
Am

F5 D5

ure sink ing in.

How do you think

Gtr. 1 Rhy. Fig. 4

pp

P.M.

TAB

T	3	3	3	3	0	x	x	x	7	7	1	1	1	1
A	3	3	3	3	0	x	x	x	7	7	1	1	1	1
B	3	3	3	3	0	x	x	x	7	7	1	1	1	1

w/Rhy. Fig. 4 (Gtr. 1) 6 times

D6(♯)/A F6 Am/E D6(♯)/A

I've lost so much? I'm so a-fraid; I'm out of touch.

Am D6(♯)/A F6

How do you expect I will know what to do when all I know

Pre-chorus:  
w/Rhy. Fig. 1 (Gtr. 1) 8 times  
w/Rhy. Fig. 2 (Synth.) 2nd time only  
A5 Eb5

w/Rhy. Fill 3 (Gtr. 1)  
Am/E D6(♯)/A

is what you tell me to? Don't you (know!) I can't tell you how to

Rhy. Fill 3  
Gtr. 1

TAB

T	7	7
A	7	7
B	7	7

A5 Eb5 A5 Eb5

make it (go!) No mat-ter what I do, how hard I (try!) I can't seem to con-vince

A5 Eb5 2. A5 Eb5

my-self (why!) I'm stuck on the out-side. my-self (why!) I'm stuck on the out-side.

**Chorus:**

w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

A5 F5 D5 A5

I can't hold on... to what I want when I'm stretched so thin. It's all too much

F5 D5 A5 F5 D5

to take in I can't hold on... to an-y-thing watch-in' ev-'ry-thing spin...

**Outro Chorus:**

w/Rhy. Fig. 3 (Gtr. 1) 3 1/2 times

A5 F5 D5 N.C. A5

with thoughts of fail-ure sink-ing in I can't hold on

F5 D5 A5 F5 D5

to what I want when I'm stretched so thin. It's all too much to take in

A5 F5 D5

I can't hold on... to an-y-thing watch-in' ev-'ry-thing spin...

A5 F5 D5 N.C.

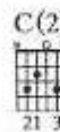
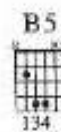
with thoughts of fail-ure sink-ing

Drop D tuning down one 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$ ⑤ = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = E $\flat$ 

## IN THE END

By LINKIN PARK

Moderate rock  $\text{♩} = 106$ 

Intro:

Piano (arr. for gr.) **Riff A** Em D Cmaj7 D end Riff A

*mf* hold ———— | hold ———— | hold ———— | hold ———— |

TAB: 2 0 0 0 | 4 4 4 4 0 | 2 0 0 0 | 4 4 4 4 0

Verses 1 &amp; 2:

Piano tacet

Em9

2. D

It starts with 1. One thing, I don't know why. It

2. One thing, I don't know why. It

Gtr. 1 (clean-tone) *f* *8va* **Riff B** *8va*

Piano harm. harm. hold throughout

TAB: 4 5 7

\*Top note sung on Verse 1 only.

G/D

C(#4)

does-n't e - ven mat-ter how hard you try. Keep — that in mind; I de - signed this rhyme. to ex - plain.

does-n't e - ven mat-ter how hard you try. Keep — that in mind; I de - signed this rhyme. to re - mind.

(8<sup>va</sup>)

(harm.)

TAB: 7 5 7



Dsus(9)

w/Riff B (Gtr. 1) 2 1/2 times

Em9

in due time I all I know. Time is a val - u - 'ble thing; watch  
my - self how I tried so hard in spite of the way you were mock - in' me,

All I tried I know.  
I tried so hard.

(8va) ----- end Riff B

(harm.) -----

12

T  
A  
B

G/D

C(#4)

it fly by as the pen - du - lum swings. Watch it count down to the end of the day; the clock  
act - in' like I was part of your prop - er - ry. Re - mem - ber - ing all the times you fought with me,

Dsus(9)

w/Riff A (Piano) 2 times

Em

ticks life a - way. It's so un - real. Did - n't look out be - low; watch  
I'm sur - prised it got so... Things ar - en't the way the were be - fore.

It's so Got un - real.  
Got so far.

D

Cmaj7

the time go right out the win - dow. Try'n to hold on, d - did - n't e - ven know I wast -  
You would - n't e - ven re - cog - nize me an - y - more. Not that you knew me back then, but it

D

Em

- ed it all just to watch you go. I kept ev - 'ry - thing in - side and e - ven  
all comes back to me in the end. You kept ev - 'ry - thing in - side and e - ven

To watch In you the go.  
In the end.

E5 G5 D To Coda 0 1. C5 B5

fall to lose it all but in the end, it does - n't e - ven mat - ter.

(harm.)

T 7 7 5 7 5

A

B

2. C5 C(2)

ter. I've put my trust.

(harm.)

T 5 5

A

B

## Verse 3:

w/Riff A (Piano)

Em  
Gtr. 1 tacet

D Cmaj7 D

in you pushed as far as I can go. For all this.

w/Riff A (Piano) 1st 3 bars only

Em

D Cmaj7 Gtr. 1 4fr ④

there's on - ly one thing you should know. I've put my trust.

## Pre-chorus:

E5

Piano tacet

G5 D C5 D5 Gtr. 1 (w/dist.)

in you pushed as far as I can go. For all this.

E5 G5 D C5 w/Fill 1 (Gtr. 2) D.S.  $\text{al Coda}$

there's on-ly one thing you should know. I tried so

Coda

C5

B5

Outro:

N.C.(Em)

Cont. in notation

Gtr. 2

slight rit.

Gtr. 1

ter.

Gtr. 1 cont. fdbk. simile until end

harm.

w/random fdbk.

T  
A  
B

Piano

hold throughout

T  
A  
B

\*Sung 1st time only.

Freely

rit.

Gtr. 1

T  
A  
B

Fill 1

Gtr. 2 (w/dist.)

8va

harm.

T  
A  
B

5

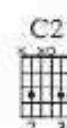
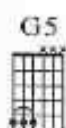
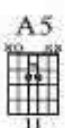
# A PLACE FOR MY HEAD

Drop D tuning down one 1/2 step:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



By LINKIN PARK,  
MARK WAKEFIELD and DAVE FARRELL

Moderately fast rock  $\text{♩} = 133$

Gtr. Intro:

(clean-tone  
w/delay)

E5

1.2.3.

G5

F5

4.

G5

F5

PM. *mf*

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5 | 5 5 3 3 3 3 3 5

E5

1.2.3. G5 F5

4. G5 F5

1. I watch how the

PM. --- PM. ---

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5 | 5 5 3 3 3 3 3 5

Half-time feel

Verse:

E5

G5

F5

moon sits in the sky in the dark night shin - ing with the light from the sun, and the

2. May-be some-day I'll be just like you and step on peo-ple like you do and run

Riff A

end Riff A

*f* \*w/dist. (delay off)

TAB: 2 2 4 4 4 5 4 2 | 5 5 3 3 3 3 3 5

\*On Verse 2, the first bar is played with clean-tone (no distortion).

A Place for My Head - 5 - 1  
PGM0104

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w/Riff A (Gtr.) 3 times

E5 G5 F5

sun does-n't give light to the moon as-sum-ing the moon's gon-na owe it one. It a-way o-ver peo-ple I thought I knew. I re-mem-ber back then who you were. You

E5 G5 F/A

makes me think of how you act to me; you do fa-vors then rap-id-ly you just used to be calm, used to be strong, used to be gen-er-ous but you should-a known that you'd

E5 G5 F5

turn a-round and start ask-in' me a-bout things that you want back from me. I'm wear out your wel-come and now you see how qui-et it is all a-lone. I'm so

w/Riff A (Gtr.) 1 1/2 times, Verse 1 only

E5 G5 F/A

sick of the ten-sion, sick of the hun-ger, sick of you act-in' like I owe you this.

\* La, la la la la la la la la la la la la la la la

\* Bkgd. Vcl. sung on Verse 2 only.

Gtr.

Substitute on Verse 2 only.

TAB

E5

Find an-oth-er place to feed you greed while I find a place to rest.

la la la

TAB

1. w/Fill 1 (Gtr.) Verse 1 only  
G5To Next Strain  
(To Chorus 1):  
F/A

Fill 1 Gtr.

TAB



2. G5 F/A E5

I find a place to rest. — I'm so sick of the ten-sion, sick of the hun-ger, sick of you act-in' like I owe you this. —

la, la la la la la la la la la la la la la la la

TAB

C2

The musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It contains lyrics: "Find an - oth - er place to feed your greed\_ while I find a place to rest. \_". The middle staff continues the melody with the lyrics "la la la". The bottom staff shows a guitar accompaniment pattern consisting of long horizontal strokes followed by chords. Below the guitar staff is a tablature section with three rows labeled T, A, and B. The T row has notes 3, 0, 3. The A row has notes 0, 0, 0. The B row has notes 3, 3, 3.

Find an - oth - er place to feed your greed\_ while I find a place to rest. \_

la la la

hold -----

T 3  
A 0  
B 3

3 3 3

**Chorus 1:**  
E5 B5 C5 B5 A5 G5 F5 G5  
Rhy. Fig. 1 end Rhy. Fig. 1

Gtr.  
(w/heavy dist.)

I wan - na be in an - oth - er place, I hate when you say

w/Rhy. Fig. 1 (Gtr.) 3 times  
E5 B5 C5 B5 A5 G5 F5 G5 E5 B5 C5 B5 A5

— you don't un - der - stand. — You'll see it's not — meant to be. I wan-na be in the en -

G5 F5 G5 E5 B5 C5 B5 A5 G5 F5 G5

- er - gy, not with the en - e - my, a place for my head.

## Bridge 1:

1.2.3.

4.

Gtr. tacet  
\*E5

N.C.

N.C.

You try to take the best of me. Go a - way, best of me. Go a - way!

\*Chord implied by synth. strings.

## Chorus 2:

w/Rhy. Fig. 1 (Gtr.) 4 times

1.2.3.

4.

E5 B5 C5 B5 A5 G5 F5 G5 G5 F5 G5

You try to take the best of me! Go a - way! best of me! Go a - way!

## Chorus 3:

w/Rhy. Fig. 1 (Gtr.) 4 times

E5 B5 C5 B5 A5 G5 F5 G5 E5 B5 C5 B5 A5

I wan - na be in an - oth - er place; I hate when you say — you don't un - der - stand.

G5 F5 G5 E5 B5 C5 B5 A5

You'll see it's not — meant to be. I wan - na be in the en -

G5 F5 G5 E5 B5 C5 B5 A5 G5 F5 G5

- er - gy, not with the en - e - my, a place for my head.

## Bridge 2:

E5

Rhy. Fig. 2

\*C2  
end Rhy. Fig. 2

E5

C2

Gtr.

w/Rhy. Fig. 2 (Gtr.) 3 times

P.M.



Stay

\*Bass plays G.

E5

C2

E5

C2



a

way.

I'm am so

## Outro:

E5type2

Rhy. Fig. 3

\*open

C2  
end Rhy. Fig. 3

Gtr.



sick of the ten - sion, sick of the hun - ger, sick of you act-in' like I owe you this.

Stay

\*Random open strings.

w/Rhy. Fig. 3 (Gtr.) 3 times

E5type2

C2



Find an - oth - er place to feed you greed\_ while I find a place to rest. I'm so

a

E5type2

C2



sick way. of the ten - sion, sick of the hun - ger, sick of you act-in' like I owe you this.

Stay

E5type2

C2

E5

P.M. --- 4

Find an - oth - er place to feed you greed\_ while I find a place to rest.  
Stay a - way from me.

Segue to "Forgotten"

Tune down one 1/2 step:

⑥ = E $\flat$  ③ = C $\flat$ ⑤ = A $\flat$  ② = B $\flat$ ④ = D $\flat$  ① = F $\flat$ 

# FORGOTTEN

By LINKIN PARK,  
MARK WAKEFIELD and DAVE FARRELL

Moderate rock  $\text{♩} = 108$ 

Intro:

From the top to the bot - tom, at the

Bot - tom to top I stop

Gtr. (w/heavy dist.) Rhy. Fig. 1

TAB

F5 E5

N.C.

F5 E5

core I've for - got - ten. Tak - en far from my safe - ty, the

in the mid - dle of my thoughts. The pic - ture's there,

harm. -----

TAB

F5 E5

N.C.

F5 E5

mem'ry won't es - cape me. From the mem'ry won't es - cape me. 1. There's a

but why should I care? (Woo hah.) but why should I care?

end Rhy. Fig. 1

TAB

F5 E5

N.C.

F5 E5 G5

Forgotten - 6 - 1  
PGM0104

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# Verse:

Asus2

Fmaj7

Csus2

Csus2/G

place so dark you can't see the end; skies cock buck and shock that which can't de-fend. The rain  
round scream-in' of the ups and downs. pol-lu-tion man-i-fest-ed in per-pet-u-al sound. The

Rhy. Fig. 2

*mp* hold throughout  
clean-tone w/chorus & delay

TAB 7 9 9 10 9 7 9 10 7 8

Asus2

Fmaj7

Csus2

Csus2/G

then sends drip-ping a-cid-ic ques-tions force-ful-ly; the pow-er of sug-ges-tion. Then with the  
wheels go 'round, and the sun-set creeps be-hind street lamps. chain-link and con-crete. A

end Rhy. Fig. 2

TAB 7 9 9 10 9 7 9 9 7 10 7 8

## w/Rhy. Fig. 2

Asus2

Fmaj7

Csus2

Csus2/G

eyes shut, look-in' through the rust and rot and dust, a small spot of light floods the floor and  
lit-tle piece of pa-per with a pic-ture drawn floats on down the street till the wind is gone, and the

Asus2

Fmaj7

Csus2

Csus2/G

pours o-ver the rust-ed world of pre-tend; and the eyes ease o-pen and it's dark a-gain.  
mem-o-ry now is like the pic-ture was then: when the pa-per's crum-pled up it can't be per-fect a-gain. } From the

## Pre-chorus:

w/Rhy. Fig. 1

F5 E5

F5 E5

N.C.

top to the bot-tom, at the core I've for-got-ten. Tak-en

Bot-tom to top I stop in the mid-dle of my thoughts.



1.3. To Next Strain  
(To Chorus)  
G5 A5

F5 E5

far from my safe - ty, the mem' - ry won't es - cape me.

The pic - ture's there, but why should I care?

TAB

3 3 2 2 2 2 2 5 7 7  
3 3 2 2 2 2 2 5 7 7  
1 1 0 0 0 0 0 3 5 5

2. Chorus:

F5 E5 N.C. A5 E5 F5 C5 B5 C5 A5

mem' - ry won't es - cape me. From the In the mem - ry you'll find me,

but why should I care? (Woo hah.)

Rhy. Fig. 3 end Rhy. Fig. 3

TAB

9 9 10 10 10  
7 7 9 9 10 10 10 10  
7 7 7 7 8 8 0 10 10  
5 5 0 0 0 0 0 0 0

w/Rhy. Fig. 3 (Gtr.) 2 1/2 times

E5 F5 C5 B5 C5 A5 E5 F5 C5 B5 C5 A5 E5 F5 C5

eyes burn - ing up. The dark - ness hold - ing me tight - ly un - til the sun

1. B5 C5 Asus2 Fmaj7 Csus2 Csus2/G D.S. 8

ris - es up. 2. Mov in' all a -

Gtr. hold throughout clean-tone w/chorus & delay

TAB

10 9 9 9 10 10 10 10 10  
10 9 9 9 10 10 10 10 10  
8 7 7 7 8 8 8 8 8

7 9 9 10 9 7 9 10 7 8

2. B5 C5 Bridge:  
N.C.

ris - es up.

Synth.  
(arr. for gtr.)

harm.

TAB

10	9	9	9	10	10	10
10	9	9	9	10	10	10
8	7	7	7	8	8	8

Am F

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

(gtr.)

(harm.)

TAB

Am F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

(gtr.)

(harm.)

Gtr.

TAB

3	3	3	3	3	2	2	3	5	5
3	3	3	3	3	2	2	3	5	5
1	1	1	1	1	0	0	1	3	3

\*Bkgd. Vcls. sung or screamed 1st time only.

A5 G5 A5 F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7	7	7	5	5	5	7	(7)	3	3	3	3	3	2	2	3	5	5
7	7	7	5	5	5	7	(7)	3	3	3	3	3	2	2	3	5	5
5	5	5	3	3	3	5	(5)	1	1	1	1	1	0	0	1	3	3

A5 G5 A5 F5 E5 F5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7 7 5 5 5 7 7 (7) 3 3 3 3 3 3 2 2 3 5 5  
 7 7 5 5 5 7 7 (7) 3 3 3 3 3 3 2 2 3 5 5  
 5 5 3 3 3 5 5 (5) 1 1 1 1 1 1 0 0 1 3 3

A5 G5 A5 F5 E5 F5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

7 7 5 5 5 7 7 (7) 3 3 3 3 3 3 2 2 3 3 3 3  
 7 7 5 5 5 7 7 (7) 3 3 3 3 3 3 2 2 3 3 3 3  
 5 5 3 3 3 5 5 (5) 1 1 1 1 1 1 0 0 1 1 1 1

E5 G5

Now you got me caught in the act, — you bring the thought back. I'm tell-in' you that I see it right through you.

Ooh.

TAB

3 3 3 3 3 3 3 2 2 2 5 5 5 5 5 5 7  
 3 3 3 3 3 3 3 2 2 2 5 5 5 5 5 5 7  
 1 1 1 1 1 1 1 0 0 0 3 3 3 3 3 3 5





# CURE FOR THE ITCH

By LINKIN PARK

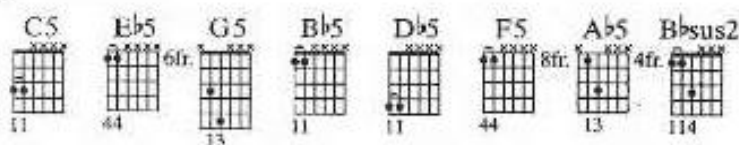
Gtr. 1 in "Drop A" tuning:

⑥ = A ③ = D

⑤ = E ② = F#

④ = A ① = B

Gtrs. 2 &amp; 3 are in standard tuning.

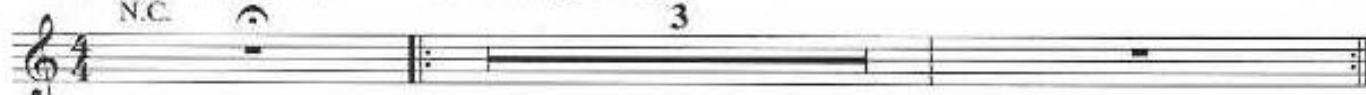
w/ad lib. audience sniffing,  
coughing, hacking, &  
throat-clearing noises

A

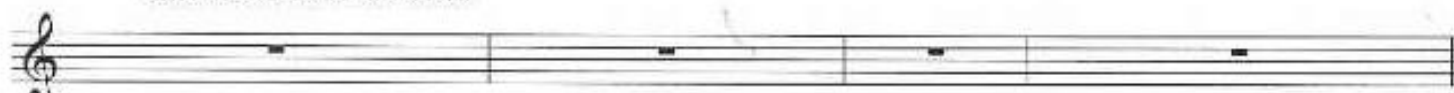
Moderate funky rock ♩ = 100  
w/Drum & Synth. loops

N.C.

3

(Spoken:) Folks, we have a very  
special guest for you tonight.  
I'd like to introduce Mr. Hahn.

(1st time:) Let's hear it for the great Mr. Hahn.



And now for a lesson in rhythm management.

Let's begin.

B

3



All right now. Wasn't that fun? Let's try something else.

C

Rhy. Fig. 1  
\*Synth. 1

C5

Eb5

G5

Bb5

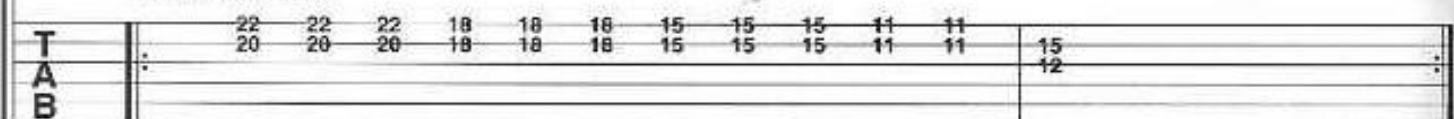
Play 4 times  
end Rhy. Fig. 1Piano  
(arr. for gtr.)

Riff A 8va

end Riff A



Play 4th time only



\*Synth. strings on the recording can be emulated on gtr. by using volume swells (as indicated).

D

w/Rhy. Fig. 1 (Synth. 1) 4 times  
Piano tacetSynth. 2  
(arr. for gtr.)

C5

Eb5

G5

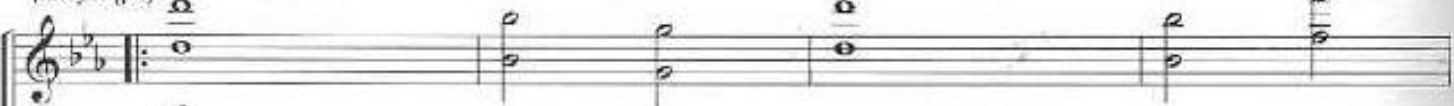
Bb5

C5

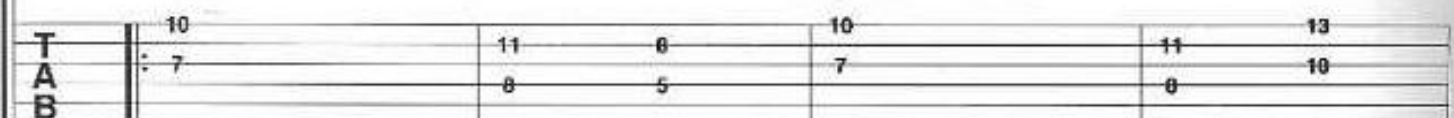
Eb5

G5

Bb5



f





Substitute w/Fills 1 & 1A  
(Synths. 1 & 2) 2nd time

w/Riff A (Piano)

C5 Eb5 G5 Bb5 C5 Eb5 G5 Bb5

TAB: 10 11 8 7 10 11 13 10

E Db5 F5 Ab5 Eb5 Bbsus2

Synth. 1

Cont. volume swell simile

TAB: 11 13 10 15 13 11

Repeat 5 1/2 times and fade

F C5 Eb5 G5 Bb5

TAB: 10 11 8 5

Fill 1A  
Piano

Fill 1  
Synths. 1 & 2

TAB: 10 7 1 4



[illegible]

*Verse:*

w/Riff A (Gtr. 1) 2 times

Gtr. 1 tacet

E5

Gtr. 1 plays  
 E5

Cmaj7

G(2)

1. I've\_      lied\_      to\_      you      the same way that I  
 2. I've\_      tried,      like\_      you,      to do ev'ry-thing you

al want - ways do. This is the last smile  
want - ed to. This is the last time

that I'll fake for the sake of being with )

*Pre-chorus:*

w/RIII A (Gtr. 1) 2 times

Cmaj7

 $E_m/D$ 

you. The

Ev - 'ry - thing falls a - part; e - ven the peo - ple who nev - er frown e - ven - tu - al - ly break down.

Asus(9) Gmaj7/F# Gmaj7 Gmaj7/B

sac - ri - fice of hid - ing in a lie,

Cmaj7 Em/D

Ev - 'ry - thing has to end; - you'll soon find we're out of time left to watch it all un - wind.

Asus(9) Gmaj7/F# Gmaj7 D/F#

sac - ri - fice is nev - er know - ing

**Chorus:**  
w/Rhy. Fig. 1A (Gtr. 1) 2 times  
w/Rhy. Fig. 1 (Gtr. 2)

E5 C5 G5

why I nev - er walked a - way, why I played my - self this way,

Vcl. Fig. 1

Why.

A5 B5 D5

Now I see your test - ing me push - es me a - way.

end Vcl. Fig. 1

Ah.

w/Vcl. Fig. 1

w/Rhy. Fig. 1 (Gtr. 2) 1st time; 1st 3 bars only 2nd time

E5 C5 G5

Why I nev - er walked a - way, why I played my - self this way,

To Coda

A5 B5 D5

Now I see your test - ing me push - es me a - way

Bridge:

w/Rhy. Fig. 1A (Gtr. 2) 2 times

Gtr. 2 A5 B5 D5type2 C2 D5type2

- es me a - way, hey,

We're all out of time; this is how we

A5 F#5

The sac - ri - fice of bid find how it all un - winds.



G5 B5 C2 D5 type 2

ing in a lie.

We're all out of time; this is how we

A5 F#5 G5 PM +

the sac - ri - fice is nev - er know - ing...

find how it all un - winds.

*D.S. al Coda*

Coda

Outro:  
w/Rhy. Figs. 1 (Gtr. 2) & 1A (Gtr. 3)  
E5 C5 G5

- es me a - way, hey.

A5 B5 D5

Push - es me a - way,

w/Rhy. Fig. 1A (Gtr. 3) 1st 3 bars only

Gtr. 1 E5 C5 N.C. Gtr. 1 tacet Gtr. 2 tacet

hey.